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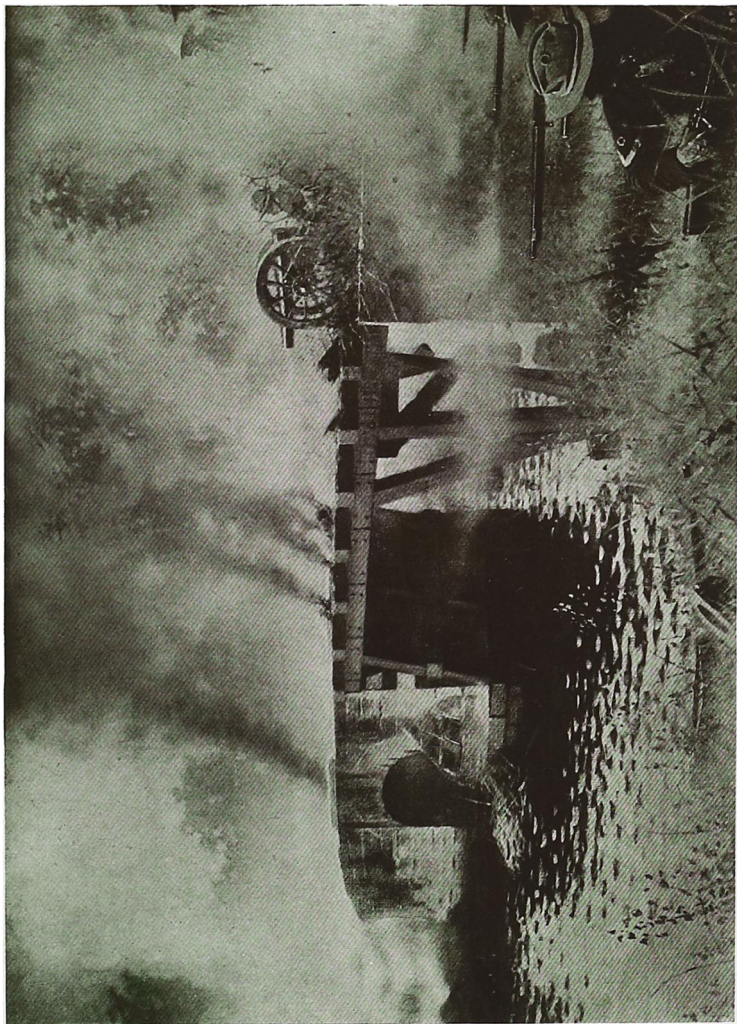
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BATTLE AT ZAPOTE BRIDGE
By Vassili Verestchagin



BRUSH AND PENCIL

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ART EXHIBITION AT KANSAS CITY

An especially significant and satisfactory feature of present development is the increased interest manifested in the fine arts in the minor cities of the United States, and the superior quality of the exhibitions offered by private and public institutions. Time was when New York, Boston, Philadelphia, Chicago, Washington, and possibly one or two other great centers of population, claimed the distinction of affording the only exhibitions of the fine arts worthy of the name. Today many of the smaller towns make displays second only in extent to those presented by the metropolitan cities.

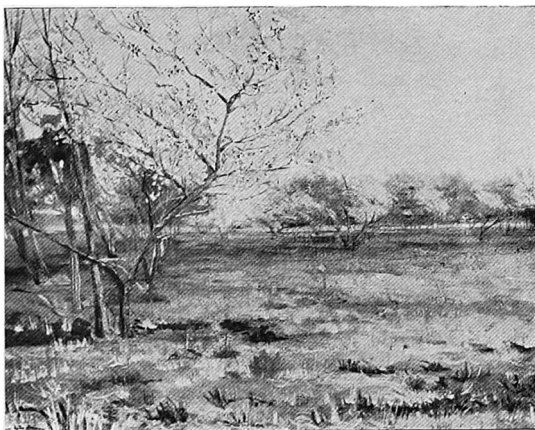
Indeed, Pittsburg, which six years ago was an unknown factor in the art world, offers the only international art exhibition in America, and possibly out-ranks, in the interest it excites, the time-honored Academy of the Fine Arts in Philadelphia. Enterprise in the search for good material, and liberality in the prizes it offers, have centered upon the town the interest of the artist classes. Kansas

City, young, enterprising, and ambitious in art matters, has likewise made remarkable strides, and now annually gives exhibitions that would reflect credit upon older-settled communities.

To be sure the Missouri city has no pretentious art institute in which to hang its collections, no permanent home for its acquisitions.



ITALIAN HEAD
By Henry Mosler



THE PEACH ORCHARD
By Louise Upton Brumback

But it has wisely provided a fund for the purchase annually of some picture of merit, and these works of art are jealously cared for pending the time when the city will have a suitable home for its art treasures. It has not reached the point when it can offer big prizes, but its practice of buying one picture a year for the pleasure and benefit of

the municipality has had the effect of inducing many of the best known artists of the country to send their pictures to its exhibitions.

The exhibition of this year, the fifth of its annual displays, was in every sense the most pretentious and the best it has given. When the art spirit was first awakened in Kansas City, it was commonly said that the main contributors to its exhibitions were a few "Hoosier" painters. This year it is a most noteworthy fact that only one "Hoosier" painter was represented, while about one hundred painters from art centers of the East and of Europe sent canvases. The number of pictures exhibited was about one hundred and fifty, independent of the architectural draw-



TWENTY-THIRD STREET AND BROADWAY, NEW YORK.
By Everett Shinn

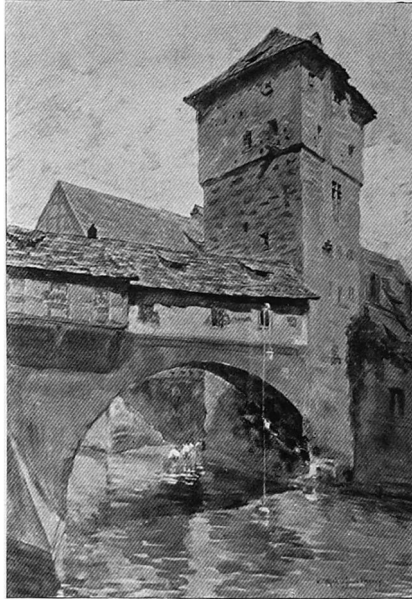
ings of the Kansas City Chapter of the American Institute of Architects. These works were thoroughly representative of the best artistic talent of America, covering a wide range of subjects, and illustrating all the different schools.

New York was represented by William M. Chase, Childe Hassam, Henry Mosler, William H. Howe, and other artists, all of whom are well known to the public. This is the first year that these men have sent canvases to Kansas City.. Cincinnati was represented by George Debereiner, J. H. Sharp, T. C. Lindsay, William A. McCord, and John Rettig; Boston was represented by Dwight Baliney; Chicago by Alfred Juergens; Detroit by Francis P. Paulus; and Indianapolis by William Forsythe. Among the Kansas City artists who displayed canvases were Mrs. Frank Brumback, Miss Heyle, Mr. Abercrombie, Miss Alice Murphy, Miss Cornelia Topping, George Sass, Mr. Wightman, and G. Van Millett, the president of the Kansas City Art Club.

The excellence of the exhibition was due to the distinct policy of the managers of the enterprise. The keynote of this policy was sounded recently by the secretary of the art club in the following words: "We are in the field against the purely commercial picture. It is the *bête noir* of art. The law of supply and demand operates in art as well as in business. Any number of artists can paint good pictures, but naturally artists must live, so they paint what the public will buy. The only way to supplant the pot-boiler by the true work of art is to exhibit first-class paintings and let the public see the difference."

That is what the Kansas City Art Club undertook to do, and it is due to the members of the organization to say that their efforts were crowned with a larger measure of success than in any former year.

One of the best known artists represented in the collection was



AN OLD TOWER, NÜRNBERG
By E. R. Cherry

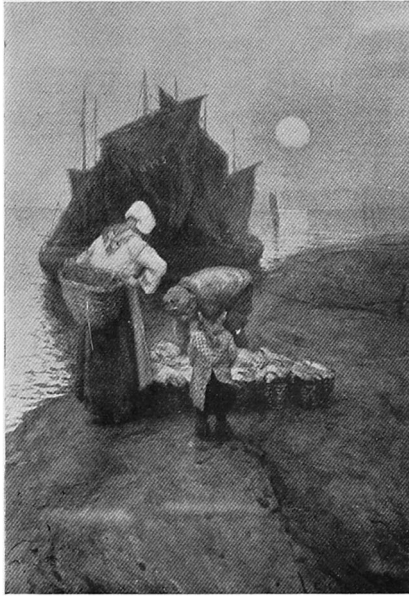
Henry Mosler, of New York, whose painting "Le Retour" was the first American canvas to secure admission to the gallery of the Luxembourg in Paris. He contributed a canvas depicting the head of an old Italian woman, in which he has succeeded in catching that most difficult effect in head-painting, the steely tinge of black hair turning gray. The pose of the head and the expression of the face

are good and especially interesting, but the remarkable hair effect in this canvas is what arrests the attention and claims the admiration of the spectator.

William M. Chase's three canvases were all excellent examples of his careful, painstaking work. "The Little Red Box," which is the portrait of a woman, was an especially happy composition, pleasing in tone and characterized by this well-known artist's superb draftsmanship. "The Bayberry Bush," a landscape, with three children playing about a bush, a farm-house in the distance, and a plain that merged into a blue horizon, was noteworthy for its admirable atmospheric effect, and for the deft depiction of summer sunshine. Mr.

Chase's other picture was

UNLOADING BOATS
By Irving E. Couse



one of his inimitable still-life pictures, showing a dish of fruit, a mug, and a copper kettle, in the representation of whose metallic sheen probably no other artist has acquired such dexterity.

The contributions of Childe Hassam were both summer scenes, and were both resplendent with sunlight and sparkle. The pictures showed two distinct types of Hassam's work. One depicted a distant village nestling among trees, with a foreground of creek and marsh meadow, while the other was a New England coast scene, in which one caught view of an arm of the ocean over a hilltop bright with poppies and verdant with rank sea-grass. All Hassam's work is strongly individual, and these two canvases were excellent exemplifications of his peculiar color schemes and methods of treatment.

The contribution by William H. Howe, famous for his admirable

cattle pictures, was a fine example of his work, and was much admired for its sympathetic spirit and its excellent brush-work. It represented an evening scene on the Taren Meadows, Holland, and while eminently characteristic of Howe's best methods, was essentially Dutch in type,



THE BAYBERRY BUSH
By William M. Chase

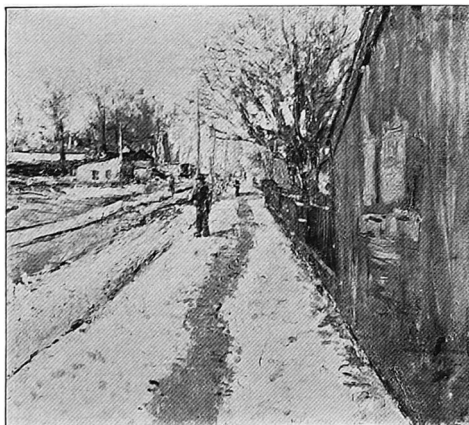
the artist having caught and faithfully depicted the true spirit of the Holland landscape. W. Merritt Post, of New York, had a November scene in oil and three especially interesting water-colors, and William Sartain, a small Oriental scene depicting an Arab at a fountain near Algiers.

Of the Cincinnati artists, the contributions of J. H. Sharp were especially interesting.

One was the "Squaw Mourning Her Brave," which was reproduced some months ago as a full-page plate in BRUSH AND PENCIL. This canvas was painted from life, it being Mr. Sharp's good fortune to find the squaw wrapped in her blanket and seated beneath a tree, in whose branches rested the body of her



CONTENTMENT
By G. Van Millett



STREET SCENE IN NEW YORK
By Charles Austin Needham

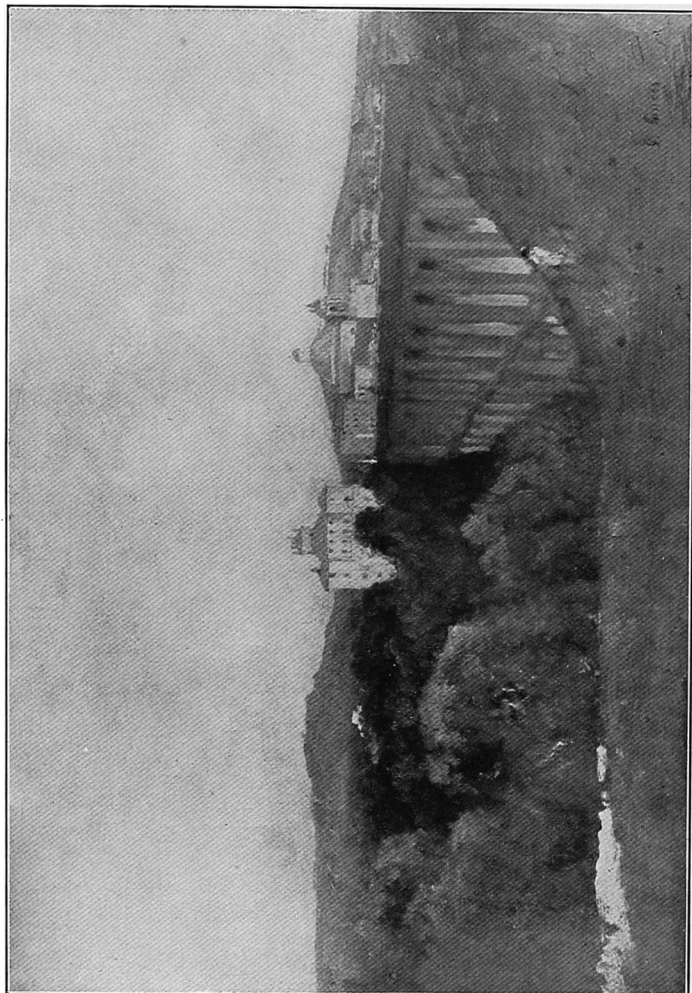
dead. Apart, therefore, from its merit as a painting, the picture has an especial value as a faithful transcript of a phase of Indian life. The other picture was a characteristic Indian head painted by firelight, and thus invested with something of dramatic force. Sharp, by the way, is one of the few painters of Indians who undertakes to do something more than to give a bald portrait of merely anthropological interest. He tries to invest

his subjects with some of the rude poetry of the Indian race.

The three canvases sent by William A. McCord were all excellent examples of his work, the least interesting being his flower-piece, "Daisies." His other two pictures were landscapes, one representing a scene in the lake region of the Northwest and the other a wheat-field in July. In both these canvases the picturesque was subordinated to the faithful rendering of commonplace and thoroughly native scenes. Under ordinary circumstances a wheat-field, with its suggestion of tidy thrift, is not a promising theme for artistic work, but Mr. McCord has shown that subjects of this class are not devoid of interest for pictorial purposes. George Deberei-



EAST BOTTOMS
By John W. McKecknie



VIADUCT AT LARICHA, ITALY
By George Inness
Collection of Frederick S. Gibbs, New York



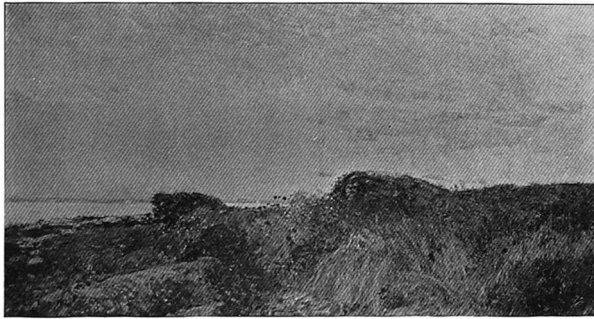
ner contributed a fantastic but striking conceit to which he gave the title "Satyr." The work of George A. Abercrombie was shown this year for the first time in the Kansas City Club's exhibition. He sent four canvases, all landscapes, and all worthy of the closest critical study. Two of these were river views, one a bit of New Jersey coast, and the other an autumn scene. Mr. Abercrombie is a good draftsman and colorist, and he has the faculty of imparting to his canvases fine atmospheric effects. The same may be said of Charles Partridge Adams, whose "Sunset Light" gives all the glories of the Colorado skies. In saying this of Adams's work, one is saying much, since it is a matter of no small difficulty to catch and record the atmospheric phenomena of the Colorado altitudes.

Charles Austin Needham, who ranks with Childe Hassam as an exponent of New York street scenes, and who was one of the favorite exhibitors at last year's exhibition in Kansas City, sent two fine examples of his work to this year's display. These were a street scene in New York and a winter scene in Madison Square. Street scenes are comparatively difficult subjects for the painter, though they offer excellent themes for the illustrator. Few who have undertaken to make finished paintings of this class of subject have learned the art of elimination, and by the too generous use of detail have made rather illustrations for reproduction than finished paintings. Needham and Hassam have learned where to draw the line on detail, and as a result their street scenes have a force and a finish that no other painters of similar subjects have attained. Needham's two pictures at Kansas City were favorites with the artist visitors on account of their fine drawing and admirable color work.

Dwight Blaney, of Boston, and John S. Ankeney, Jr., likewise exhibited snow pieces. Mr. Blaney's "After the Snow-Squall" depicted a stretch of coast land just after it had been visited by a



HOLLAND GIRL
By Francis P. Paulus

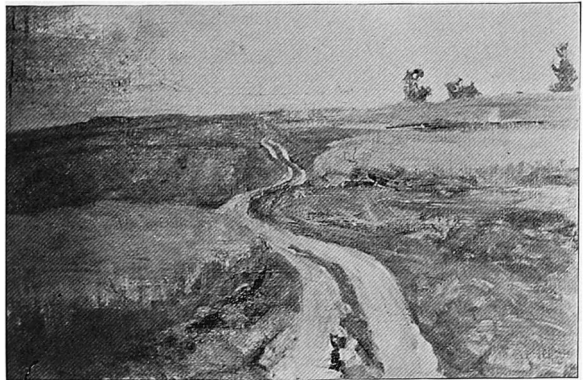


SUMMER AFTERNOON, NEW ENGLAND COAST
By Childe Hassam

snow-storm. Its suggested the need of more care in the execution of the details. Mr. Ankeney's canvas, "The Last of the Snow," was something of a departure from

previous efforts, and to many, doubtless, not so pleasing. The artist has caught the true winter spirit, and has depicted distance and atmosphere with exceptional ability, but he is somewhat unfortunate in the composition of his foreground, which rather detracts from the general effect of his work.

Francis P. Paulus was this year one of the most liberal of the contributors, his display consisting of ten canvases, of which the most effective was "After the Rain," a twilight scene depicting a water-soaked meadow overhung with cloud masses, with a path leading to a distant house sheltered by a clump of trees. This canvas is essentially true in its every detail to nature. It has no suggestion of studio work about it. One felt that the artist knew and painted as one having authority. "The Young Artist," a study of a nude boy, was perhaps his other most pleasing canvas, the picture being well modeled and well executed. Mr. Paulus's other pictures were portraits, and though well



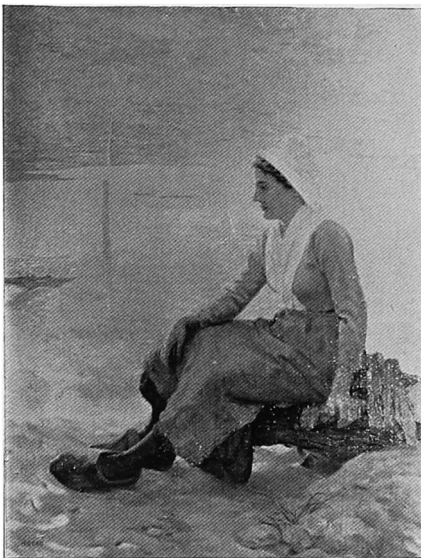
RIPENING GRAIN
By S. Heyl

done, lacked the interest attaching to the two specifically mentioned.

The six canvases by G. Van Millett were all pleasing and well-executed paintings, "The Old Daguerreotype," loaned for the purpose of exhibition, being perhaps the best example of his work. "Contentment," depicting a mother and child in the shade of a porch, with a summer landscape in the distance, had about it a touch of human interest that made it popular. His three landscapes, moreover, were noteworthy from their excellent composition and good color work. Two of these, "Before the Storm" and "Pasture Lands," were low-toned, while "A Hillside" was bright with the glare of sunshine. Mr. Van Millett's paintings betrayed a marked improvement over his contributions to former exhibitions, a credit that he shares in common with a number of other Kansas City artists.

The work of two women artists merits special note. Mrs. Louise Upton Brumback exhibited two landscapes so utterly unlike in theme and execution as to be a fair test of her versatility. One depicted a peach orchard, rich with the hues of blossom time and bathed in a bright spring atmosphere. The other, entitled "The Beeches," was a forest scene, with giant trees in the immediate foreground and other tree masses in the distance, this canvas being characterized by the same luminous atmospheric effects as the other. In point of clear, forceful rendering, good drawing, and fine color work, these two pictures were second to none in the exhibition.

The five canvases by Miss Alice Murphy, representing the study of last summer, were likewise of special interest. They were all landscapes, with the exception of one, and were all characterized by a fullness of genuine summer life. She shares with Mrs. Brumback a rare ability to obtain luminous atmospheric effects. "At Work," the largest of the pictures, depicted a young woman in a field, and

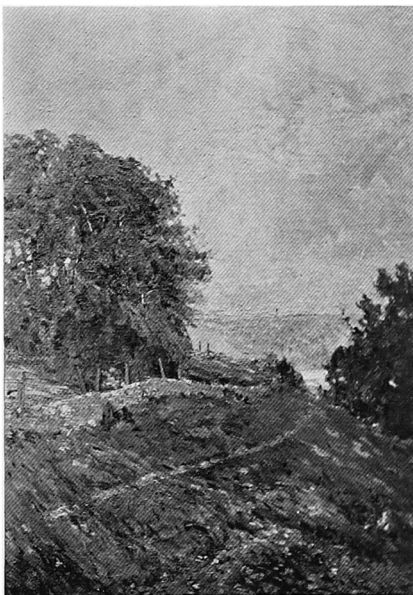


AND THE SUN WENT DOWN
By Henry Read

"Pleasure Crafts" showed two boats tied to a wharf. "Fresh Paint" was a clever and vivid bit of color work. "The Salt Slough" and "The Mole's Highway" were canvases that showed strength of conception and faithfulness of rendering. Miss S. Heyl also exhibited some oils and water-colors of vigorous work. A landscape, depicting a path through ripening grain, and a portrait of Munich type are especially worthy of mention.

Josi Arapa, S. R. Burleigh, E. Irving Couse, E. R. Cherry, John

F. Earhart, Helen B. Gregory, Ada M. Rapp, Everett Shinn, George H. Smillie, Svend Svendsen, and Gustav Wolff were among the other exhibitors of oils and water-colors whom one may mention as contributing excellent or creditable paintings. Many of the pictures displayed had been shown on previous occasions, but a large percentage of the work was new and fresh, and many of these latter canvases were among the most pleasing of the collection.



A HIGH CORNER OF THE HILL
By W. Forsyth

The jury of admission was true to its principles and put a ban upon the merely commercial picture. It would have been an easy task for the club to have quadrupled the size of its exhibition, but the managers of the enterprise wisely foresaw that quality was neces-

sary for rank. The exclusion of many works that would freely have been admitted in former years had a most salutary effect on the exhibition just closed, and it is the intention of the club not merely to maintain the standard of the present exhibition in future years, but to raise the standard as far as practicable, and to claim a rank for its displays comparable with that enjoyed by some of the older and better known institutions.

This is a move in the right direction. There seems to be no reason why the smaller cities of the United States should not command better displays of the fine arts than they have done heretofore. It has been pretty conclusively proven that this is not a matter of population, but

of liberality and of effort. At the outset I cited the case of Pittsburg, which almost at a step took a place at the very front among cities undertaking to offer art exhibitions to the public. There is enough wealth, and there should be enough enterprise and liberality, in cities like Buffalo, Minneapolis, Cleveland, Cincinnati, and Kansas City to command what the larger cities are able to secure. One of the prime requisites is to present only what is good, and thus create interest and stimulate pride on the part of the people. This being done, apathy in matters of art would doubtless soon disappear.

ELIZABETH E. REED.



SUNSET AFTER A SHOWER
By Alfred Juergens



RECENT WORK OF ILLUSTRATORS— ANDRÉ CASTAIGNE

André Castaigne is by common admission one of the leading illustrators of the world. The following four plates are interesting as examples of his most recent work. Castaigne has the rare gift of entering into the spirit of his text, and he is therefore eminently successful in vividly enforcing whatever he undertakes to illustrate. An artist of exceptionally good training, a close student of men and affairs, a man withal of fine sensibilities and strong imagination, he has thus an equipment for his work which many of his confrères lack. He has a marked individuality, and yet unlike many of the popular illustrators he is not a slave to personal mannerisms. His work is always fresh, graceful, interesting, and correct.